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QUEEN'S HALL, *Langham Place,*
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THURSDAY AFTERNOON, JUNE 9th, 1910, at 3.15.

MISS
KATHLEEN PARLOW
(The Canadian Violinist)

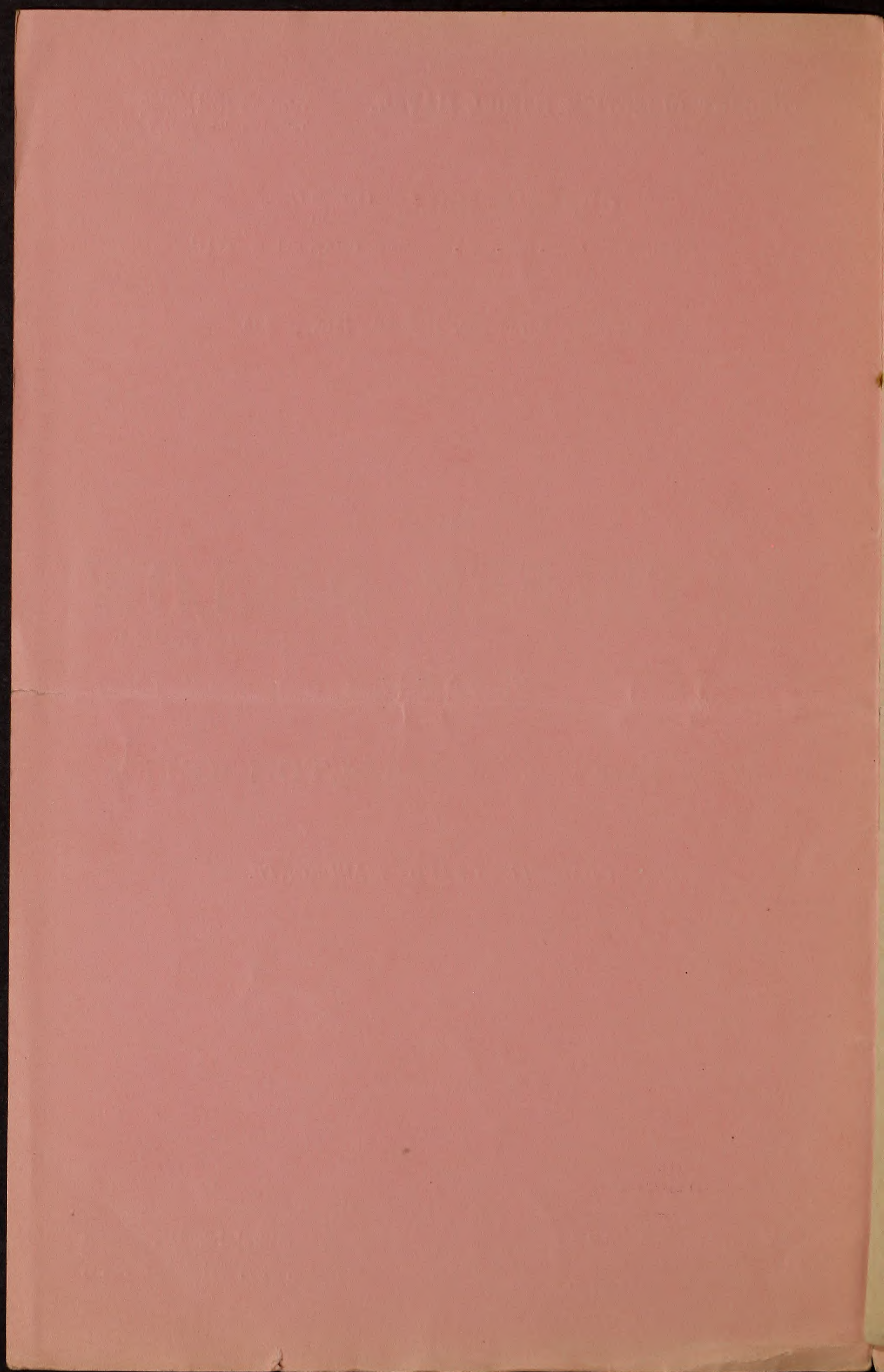
Violin Recital.

At the Piano - **CHARLTON KEITH**

CHAPPELL GRAND PIANOFORTE.

Concert Direction Daniel Mayer
Chatham House, George Street,
Hanover Square, W.

Annotated Programme
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Programme.

XXX

I. SONATA in D, No. 1, Op. 75, for
Pianoforte and Violin - *Saint-Saëns*

Allegro agitato—Adagio.
Allegro moderato—Allegro molto.

II. SYMPHONIE ESPAGNOLE - - - - *Lalo*

1. Allegro non troppo.
 2. Andante.
 3. Rondo.
-

III. CHACONNE - - - - *Bach*
(Unaccompanied).

IV. (a) "Ave Maria" - - *Schubert-Wilhelmj*
(b) "Sicilienne" - - - *Bach-Auer*
(c) Minuet, F major - - *Handel-Burmester*
(d) "Tarantelle" - - - *Auer*
(First performance in London).

CHAPPELL GRAND PIANOFORTE,



Annotated Programme.

Analytical Notes by F. GILBERT WEBB.

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I. SONATA in D, No. 1, Op. 75, for Pianoforte and Violin - Saint-Saëns

Allegro agitato—Adagio. Allegro moderato—Allegro molto.

There is no more brilliant representative of the musical talent of the French nation than Charles Camille Saint-Saëns, born in the Rue du Jardinot, Paris, on October 9th, 1835. In common with the musically gifted, his talents were shown in early childhood, and were so carefully cultivated by his mother that he gave a concert at the age of eleven, and the following year entered the Paris Conservatoire. He composed his first symphony at sixteen, and it was performed by Société de Sainte Cecile, with favourable results. He was appointed organist to the Madeline in 1858, where he became famous for his brilliant playing and improvisations. He resigned this position in 1877. His first work for the stage was a one act opera, "La Princesse Jaune," produced at the Opéra Comique, June 12, 1872. It was followed by several others, the third being "Samson et Dalila," which dates from 1877. Mr. Saint-Saëns has not only written in all musical forms, but has achieved success in each. His four symphonic poems are constantly performed, as also are his violin and pianoforte concertos, and his chamber music is widely known.

The Sonata in D was written in 1885, and is the composer's first endeavour in this form. It commences with the principal subject, one of agitated character, its restlessness being increased by the change of measure from 6-8 to 9-8 at the end of each of the two opening sentences. The subject is fully stated before the appearance of the second subject, a long-drawn melody given out by the violin above *arpeggio* accompaniment on the pianoforte. At its conclusion, a *diminuendo* leads to a diminished version of the second subject, which forms the *codetta*. The development section is first concerned with the principal subjects. Presently the second theme and the *codetta* occur in different keys, and lead to the emphatic delivery and further treatment of the first subject. The usual recapitulation is avoided, the composer being content with a *coda* based on the second subject which leads without break into the

Adagio.

This commences with the simultaneous announcement of two themes, one on the violin, and the other on the pianoforte. After some descending passages on the latter instrument, the themes recur, the violin, however, having the phrases previously played by the pianoforte, and *vice versa*. Then the violin seems to have a *recitative*, and presently subsides into the repetition of a figure, against which the pianoforte seems to protest with a new melody directed to be played *Marcato*. Soon after the procedure is reversed, the melody being transferred to the violin. This engenders some brilliant writing for the stringed instrument, shortly after which the movement ends.

Allegro moderato.

Gallic vivacity marks the opening of this movement, which commences with the violin giving out the principal subject. It is soon taken up by the pianoforte, the violin continuing in contrary motion. All goes merrily as marriage bells until a central section is reached, when the violin plays a new theme of song-like character, while the pianoforte continues the first subject. No fresh material is introduced, and at the end of the *coda* is a bridge passage into the final.

Allegro molto.

The opening of this is one of the most characteristic portions of the work. The violin commences with florid passages over the repetition of a figure in the bass of the pianoforte. This continues for some time, but presently the violin gives out the second subject, of emphatic character, on which the composer concentrates his attention. There is much independence in the writing, with the result that the orchestral instruments seem at times to be exchanging ideas, or to be arguing with the pianoforte. This effect is maintained, until unanimity is restored, and an emphatic *coda* brings the work to a conclusion.

II. SYMPHONIE ESPAGNOLE - - - - Lalo

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| 1. Allegro non troppo. | *3. Intermezzo (Allegretto). |
| *2. Scherzando (Allegro molto). | 4. Andante. |
| | 5. Rondo. |

Edouard Victor Antoine Lalo is most widely known in this country by the work played to day. It was written in 1875, and in common with his Violin Concerto in F minor, composed in the previous year, was designed for the late Mr. Sarasate, by whom it was first played in public at one of the Paris Châtelet Concerts on February 7, 1875. Lalo received his musical education at the Lille Conservatoire, and, removing to Paris, acquired a considerable reputation as a violinist, and especially as a viola-player in chamber-music. His early works were so unsuccessful that he at one time determined to write no more—a resolve he kept for several years, until, fancying that there was more sympathy with his then advanced style, he was induced to compete for a prize offered at the Théâtre Lyrique, for which he composed a grand opera in three acts entitled "Fiesque." This did not win the prize, but, receiving honourable mention and a third place, Lalo was encouraged to continue. The ballet-music from his opera, under the title of "Divertissement," met with much acceptance at the Concert Populaire on December 8, 1872. The Concerto in F and the "Symphonie Espagnole" followed, and were received with so much favour that his reputation was established. His other works comprise a "Fantasie Norvégienne" for violin and orchestra, subsequently arranged for orchestra alone under the title of "Rhapsodie Norvégienne"; a "Concerto Russe"; a grand ballet, "Namouna" (performed at the Paris Opéra, March 6, 1882), from which an orchestral suite has been arranged; a Symphony in G minor, played at a Lamoureux Concert, February 18, 1887; and the opera "Le Roi d'Ys," mounted at the Opéra Comique, May 7, 1888, and produced at Covent Garden on July 17, 1901.

Allegro non troppo—D minor, 2-2.

The opening bars of the "Symphonie Espagnole" should be carefully listened to, as the phrase announced by the bassoons, horns, and strings forms a kind of motto, which frequently returns in the first movement.

* These numbers are omitted to-day.

The phrase is echoed much higher in the scale by the solo-instrument, which continues it with another rhythmic phrase, after which the motto is delivered *fortissimo* by the entire orchestra, and leads into the delivery of the principal subject. Its continuation is important, although it forms no part of the theme. Considerable rhythmic variety is a feature of the accompaniment. Ultimately the solo violin, after indulging in an upward sweeping *arpeggio*, gives out the principal theme in its full form, lightly accompanied by the orchestra. Treatment at some length ensues until the bassoon and double-bass passage previously heard leads to the announcement of the second subject, also confided to the soloist, who continues in a florid and brilliant manner with embroideries on the first theme. The first and second subjects form the chief material for subsequent development until a brilliant *Coda* is reached, which brings the movement to a close with a reference to the motto.

Andante—D minor, 3-4.

This number might be described as a song without words for violin, with orchestral interludes. It commences with a flowing theme given out by the woodwind and brass, which continues for eighteen bars, when the solo-instrument enters with the expressive principal subject. Eventually the violin soloist has two other themes allotted to him, the third being more florid in style than the others. A characteristic feature of the orchestration is the suggestive use made of the drums, which have a reiterated figure that greatly enhances the effect of the music.

Rondo (Allegro)—D major, 6-8.

The last section of the work opens in a bold manner. It begins with consecutive fifths on the tonic and dominant, alternately repeated by the harp, piccolo, one flute, and two oboes for thirty bars, while a short phrase is tossed about by the other orchestral instruments. This phrase continues during the delivery of the principal subject by the solo violin. The subsequent development is distinguished by insistence and vigour, and is maintained for a while before a new theme is introduced in A major *poco più lento appassionato*, which the composer treats for some little time. After this he coquets with the chief theme, and makes passing reference to others. Toward the close of the work the bare fifths with which the movement commenced are heard, and a brilliant series of shakes leads to an animated *Finale*.

III. CHACONNE - - - - - *Bach* (Unaccompanied.)

The class of pieces called "Chaconnes" derive their name from one of the numerous dances that became so popular in Spain and Italy during the sixteenth century. Being anything but reputable, however, the Chaconne, and several other licentious dances of the period, gradually lost favour, and, by the end of the seventeenth century, had, as dances, become obsolete. For musical purposes, however, their characteristic rhythms continued to be employed, the contrasts between them serving as a powerful factor in the development of the Suite, to which at this time musicians were giving their attention. Jean Jacques Rousseau, in his "Dictionary of Music," tells us that "formerly there were Chaconnes in duple time and in triple, but now (1764) they are composed only in triple." One of the latest in duple time is probably that in C minor by Couperin, "La Favourite." As regards material and form, a Chaconne usually consists of a series of variations, or melodies, built on a phrase of four or eight bars, continually repeated, or suggested, in the lower part of the harmony, and technically known as a "ground bass." Five such themes are used in the present example, probably on account of its unusual length. This Chaconne, in its original form, is the last movement of Bach's second suite for violin alone.

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| IV. (a) "Ave Maria " | - | - | <i>Schubert-Wilhelmj</i> |
| (b) "Sicilienne " | - | - | <i>Bach-Auer</i> |
| (c) Minuet, F major | - | - | <i>Handel-Burmester</i> |
| (d) "Tarantelle " | - | - | <i>Auer</i> |

(First performance in London.)

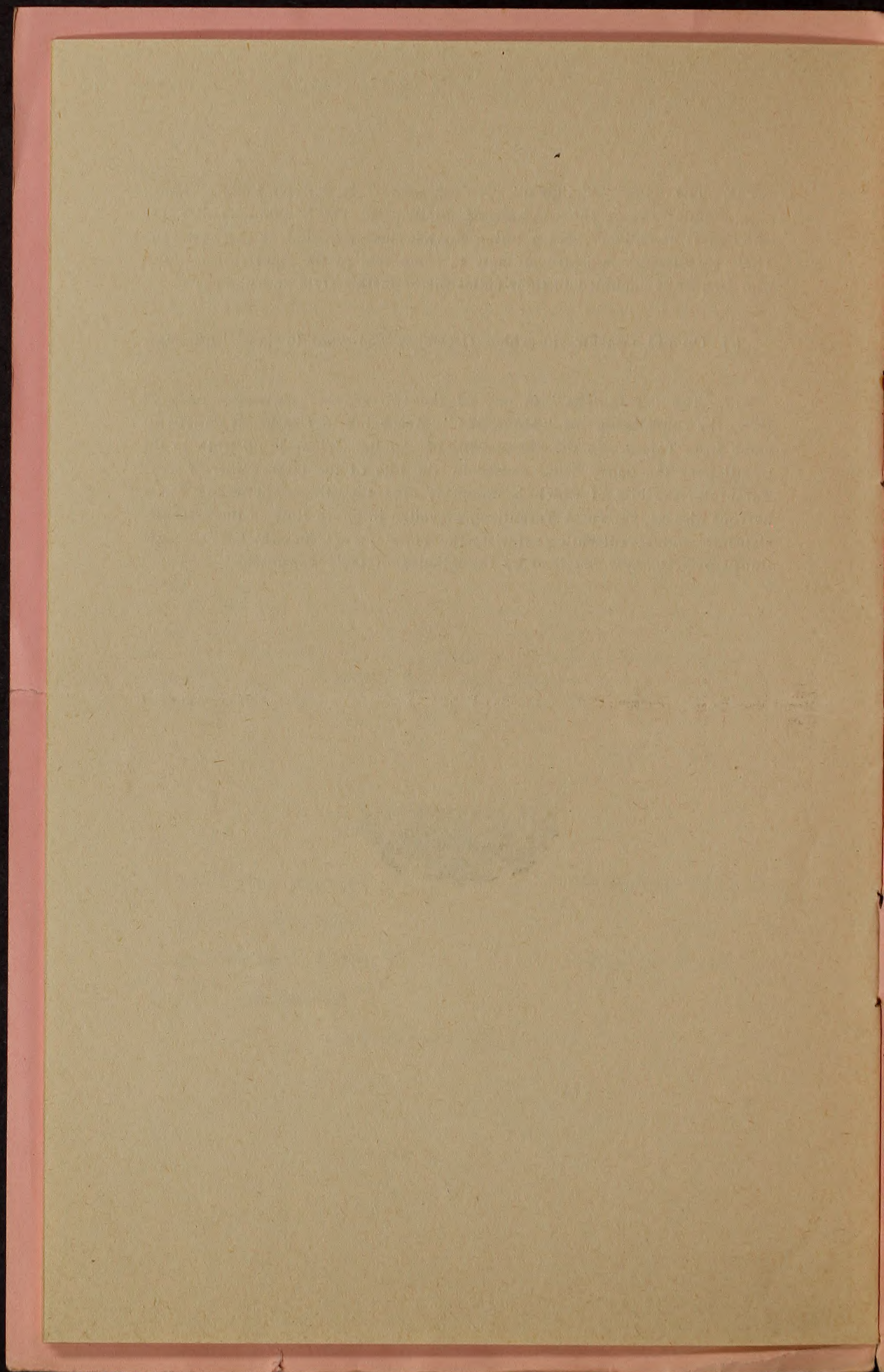
(a) This is an arrangement of Schubert's beautiful setting of the "Ave Maria," a setting in which the true spirit of prayer finds ideal expression in music.

(b) The name "Siciliana," or "Sicilienne," is derived from a dance-song popular among the peasants of Sicily. Its chief characteristics are smoothness of delivery, and a lilting rhythm similar to that of the Pastorale. These peculiarities appealed strongly to composers of the eighteenth century, who frequently included in their suites pieces in this style and name.

(c) On old measure, in which December was wont to dance with May.

(d) The "Tarantella" is one of the two genuine national dances of Italy, the other being the "Monforine." According to Goethe, it derives its name from Tarento, in the old province of Apulia. There is no truth in the tradition of the dance being caused by the bite of the large spider, *Lycosa Tarantula*, the bite of which is no worse than the sting of a wasp; but a nervous disease, known as Tarantism, prevailed in South Italy in the fifteenth, sixteenth and seventeenth centuries, the popular cure for which being continued exercise, was obtained by the dancing of the "Tarantella."





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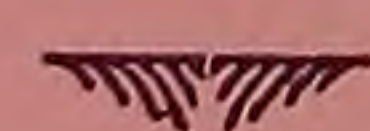
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1910.

Tues.	Jan. 25	aft.	Bechstein Hall	ERNST LOCHBRUNNER	Pianoforte Recital
Wed.	Feb. 2	aft.	Queen's Hall	EDDY BROWN	Violin Recital
Mon.	Feb. 7	aft.	Steinway Hall	RUSSIAN TRIO	Concert
Mon.	Feb. 7	eve.	Steinway Hall	LLOYD HARTLEY and JOHAN RASCH	Sonata Recital
Tues.	Feb. 8	aft.	Bechstein Hall	BENNO MOISEWITSCH	Pianoforte Recital
Th.	Feb. 10	eve.	Bechstein Hall	MISS ELENA GERHARDT	Vocal Recital
Wed.	Feb. 16	eve.	Bechstein Hall	MISS ELENA GERHARDT	Vocal Recital
Sat.	Feb. 19	aft.	Bechstein Hall	FREDERIC LAMOND	Pianoforte Recital
Wed.	Feb. 23	eve.	Steinway Hall	RUSSIAN TRIO	Concert
Tues.	Mar. 1	eve.	Queen's Hall	MISS MAY HARRISON	Orchestral Concert
Tues.	Mar. 1	eve.	Æolian Hall	LOUIS EDGER	Pianoforte Recital
Wed.	Mar. 2	aft.	Bechstein Hall	FREDERIC LAMOND	Pianoforte Recital
Wed.	Mar. 2	eve.	Bechstein Hall	MISS KATHARINE GOODSON	Pianoforte Recital
Sat.	Mar. 5	aft.	Bechstein Hall	MISS ELENA GERHARDT—ARTHUR NIKISCH	Vocal Recital
Th.	Mar. 10	aft.	Queen's Hall	MISS MAY HARRISON	Orchestral Concert
Th.	Mar. 10	aft.	Bechstein Hall	MISS MARGUERITE MELVILLE-LISZNIEWSKA	Pianoforte Recital
Fri.	Mar. 11	aft.	Bechstein Hall	MISS KATHARINE GOODSON	Pianoforte Recital
Th.	Mar. 17	aft.	Bechstein Hall	MISS HELENA LEWYN	Pianoforte Recital
Tues.	Apr. 5	eve.	Queen's Hall	ERNEST SCHELLING	Pianoforte Recital
Wed.	Apr. 6	aft.	Queen's Hall	HET RESIDENTIE ORKEST	Orchestral Concert
Tues.	Apr. 12	aft.	Queen's Hall	ERNEST SCHELLING	Pianoforte Recital
Th.	Apr. 14	aft.	Bechstein Hall	MISS MARGARITA ALLARDICE WITT	Violin Recital
Fri.	Apr. 15	eve.	Æolian Hall	MISS ADELE ROSENTHAL and MISS EVELINE THOMPSON	Pianoforte & Violin Recital
Tues.	Apr. 19	eve.	Bechstein Hall	MDME. IDA REMAN	Vocal Recital
Th.	Apr. 28	aft.	Bechstein Hall	MISS ELEANOR SPENCER	Pianoforte Recital
Th.	Apr. 28	eve.	Bechstein Hall	MISS EVA KATHARINA LISSMANN	Vocal Recital
Sat.	Apr. 30	aft.	Queen's Hall	MISS MAY HARRISON	Violin Recital
Mon.	May 2	aft.	Bechstein Hall	MISS JULIA HOSTATER	Vocal Recital
Tues.	May 3	aft.	Æolian Hall	MLLE. MARIE DUBOIS	Pianoforte Recital
Tues.	May 3	aft.	Queen's Hall	ROBERT POLLAK	Orchestral Concert
Tues.	May 3	eve.	Æolian Hall	MDME. JEANNE VAN OLDENBARNEVELT	Lecture
Th.	May 5	aft.	Æolian Hall	MDME. JEANNE VAN OLDENBARNEVELT	Lecture
Th.	May 5	aft.	Bechstein Hall	MDME. IDA REMAN	Vocal Recital
Th.	May 19	aft.	Bechstein Hall	MISS ADELAIDE RIND	Vocal Recital
Sat.	May 21	aft.	Bechstein Hall	MISS ELENA GERHARDT—ARTHUR NIKISCH	Vocal Recital
Mon.	May 23	eve.	Bechstein Hall	MISS RACHEL DUNN	Pianoforte Recital
Tues.	May 24	aft.	Bechstein Hall	HUGO HEINZ with Miss BESSIE TYAS	Vocal Recital
Tues.	May 24	eve.	Queen's Hall	MISS KATHARINE GOODSON	Orchestral Concert
Tues.	May 24	eve.	Bechstein Hall	SIGMUND BEEL	Violin Recital
Wed.	May 25	eve.	Steinway Hall	DR. DEZSO SZANTO	Pianoforte Recital
Th.	May 26	aft.	Queen's Hall	ALBERT COATES	Orchestral Concert
Th.	May 26	aft.	Bechstein Hall	MLLE. OLGA DE LA BRUYÈRE	Vocal Recital
Sat.	May 28	aft.	Bechstein Hall	MISS ELENA GERHARDT—ARTHUR NIKISCH	Vocal Recital
Sat.	May 28	eve.	Steinway Hall	MISS VIOLET RUNCIMAN & JEFFREY PULVER	Vocal and Sonata Recital
Mon.	May 30	eve.	Æolian Hall	THE MISSES CARBONE	Vocal Recital
Tues.	May 31	aft.	Bechstein Hall	REGINALD DAVIDSON	Vocal Recital
Tues.	May 31	eve.	Æolian Hall	MDME. LORRAINE NEW and LUIGI MARIA MAGISTRETTI	Recital
Tues.	May 31	eve.	Bechstein Hall	JULES WERTHEIM	Pianoforte Recital
Th.	June 2	aft.	Bechstein Hall	BENNO MOISEWITSCH	Pianoforte Recital
Th.	June 2	eve.	Bechstein Hall	FRANZ LIEBICH	Concert
Th.	June 2	eve.	Æolian Hall	RUSSIAN VOCAL QUARTET, from the Imperial Opera, St. Petersburg	Concert
Mon.	June 6	eve.	Bechstein Hall	MME. MARIA FREUND	Vocal Recital
Tues.	June 7	aft.	Bechstein Hall	MISS JANET SPENCER	Vocal Recital
Tues.	June 7	aft.	Steinway Hall	MDLLE. MARGUERITE BABAÏAN	Vocal Recital
Th.	June 9	aft.	Queen's Hall	MISS KATHLEEN PARLOW	Violin Recital
Th.	June 9	eve.	Æolian Hall	MDME. JEANNE VAN OLDENBARNEVELT	Lecture
Fri.	June 10	eve.	Queen's Hall	MISS ELENA GERHARDT—ARTHUR NIKISCH	Vocal Recital
Sat.	June 11	aft.	Queen's Hall	GRAND ORCHESTRAL CONCERT	Arthur Nikisch (last appearance)
Sat.	June 11	aft.	Bechstein Hall	JOSKA SZIGETI	Violin Recital
Tues.	June 14	aft.	Bechstein Hall	MISS JANET SPENCER	Vocal Recital
Tues.	June 14	eve.	Bechstein Hall	JULES WERTHEIM	Pianoforte Recital
Wed.	June 22	eve.	Bechstein Hall	LIVIO BONI	Violoncello Recital
Th.	June 23	aft.	Bechstein Hall	THEODORE BYARD	Vocal Recital
Wed.	June 29	eve.	Bechstein Hall	MISS EVA KATHARINA LISSMANN and MR. HANS LISSMANN	Vocal Recital
Mon.	July 4	eve.	Bechstein Hall	MLLE. SCIALTIEL	Concert

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Special Notice.



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